



The National Sporting Library NEWSLETTER

A RESEARCH CENTER FOR HORSE AND FIELD SPORTS

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A Splendid Field: Library Announces 2009-2010 John H. Daniels Fellows

The John H. Daniels Fellowship Committee selected seven fellows for the 2009-2010 year from a pool of twenty applicants. The selected fellows will visit the Library in the coming year to research a diverse variety of topics on horse and field sports, including a rare 17th-century horsemanship manuscript, the history of polo in America, and conservation in American fly fishing.

"I am delighted with the quality and variety of applicants for the Daniels Fellowship. This is just what Mr. Daniels would have wanted," said Nancy H. Parsons, President and CEO. "Thanks to this program, the Library's collection will provide the foundation for compelling new scholarship. As a result, the Fellowship will significantly advance the mission of preservation and sharing and the chosen scholars will carry the message of the Library to an international audience. This is one of the most important projects at the Library and I am proud of its success."

Jacqueline B. Mars, Vice Chairman of the Board of Directors, commented that, "We are so very proud to be able to offer these fellowships, thanks to the generosity of the Daniels Foundation that both expand the horizons of the researchers and exhibit to an international audience what a wonderful resource there is in the collections of the NSL."

The Fellowship program originated in 2007 in memory of John H. Daniels (1921-2006), a member of the Board of Directors, avid book collector and Library supporter. John H. Daniels' daughter Marty,

who serves on the Daniels Fellowship Committee, said "This is what Dad dreamed about while collecting rare books and manuscripts. Research was foremost in his thinking. He envisioned the Library with scholars from around the world. We're impressed with the contribution the Daniels fellows are making, and that it fits so well with the Library's collection in diverse areas of sport, art, history and the preservation of wild spaces and wildlife."

Committee members had the enjoyable but difficult task of selecting fellows from a talented applicant pool. The Library received twenty applications from senior university professors, prolific journalists and independent writers, as well as graduate students. The applicants hail from twelve states and one foreign country.

For the first time, the Library has awarded a fellowship for an angling topic. **Dr. Samuel Snyder**, who received his doctoral degree last year in the Religion and Nature program at the University of Florida, will explore the history of environmental concern in American angling. In his dissertation, "Casting



Discussions of fly fishing ethics date back to Izaak Walton and beyond. Engraving after Samuel Wale. From Izaak Walton. *The Complete Angler*. 1808 edition. Daniels Collection.

for Conservation: Religion, Popular Culture, and the Politics of River Restoration," Snyder explored the role religious and cultural values have played in the restoration of rivers and native fish species. Snyder will investigate the roots of modern-day conservation through angling literature, from the treatises by Izaak Walton and Juliana Berners to contemporary works by fly fishing authors such as John Gierach. "While conservation organizations

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Daniels Fellows

continued from page 1

such as Federation of Fly Fishers or Trout Unlimited did not emerge until 1965 and 1959 respectively, the language of conservation began to surface at least in print in the late 1800's," writes Snyder. A devoted fly fisherman himself and contributor to the *American Fly Fisher* journal, Snyder is a member of several conservation organizations. He currently teaches Environmental Ethics at Kalamazoo College in Michigan.

The Library selected **Dr. Horace Laffaye** for its first project on the sport of polo. Laffaye is completing the research for a book, *The History of Polo in the United States*, which will be published by McFarland & Co., in 2010. The first comprehensive work on American polo in decades, Laffaye's book will examine the development of polo in the U. S. beginning with its introduction in 1876. "The long-standing dogma is that James Gordon Bennett brought the game to New York City after watching polo matches in England," Laffaye remarks. "However, there is a strong oral tradition that the game was started in Texas by Englishmen ranching in Boerne."

Laffaye, a retired surgeon, chaired

the Department of Surgery at Norwalk Hospital and served on the faculty at the Yale University School of Medicine for more than twenty years. He has pursued the sport of polo in his native Argentina and the U.S., and has composed six books on the subject, including the *Diccionario de Polo* (1991) and *The Polo Encyclopedia*, and contributes to such magazines as *Polo Magazine*, *Polo Times*, and *Sidelines*. *The Evolution of Polo*, which traces the origins of the sport in Central Asia to the present day, will appear in print this May. Laffaye has served on the Board of Directors of the Museum of Polo and Hall of Fame (located in Lake Worth, Fl.) since 2004.

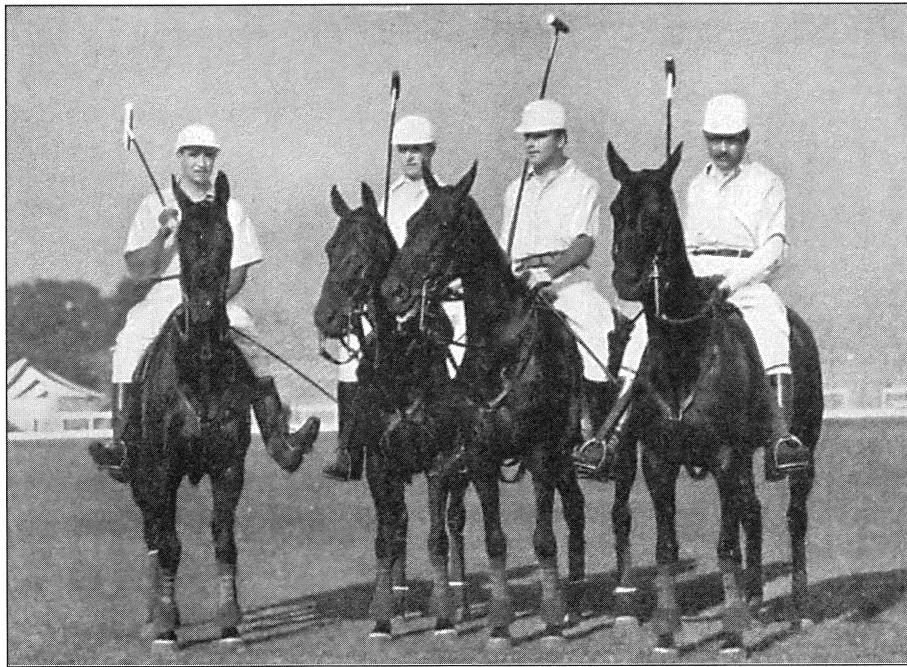
Dr. Elisabetta Deriu, an Italian-born historian from the University of Paris, is investigating Valerio Piccardini, the riding master for the powerful Florentine family, the Medici. During the course of researching her doctoral dissertation on horsemanship at Renaissance and Early Modern courts, Deriu examined an illustrated manuscript, *"Scritti di Cavalleria"* ["Writings on Horsemanship"] in the collections of the British Library in London. Through an online advertisement for the Daniels fellowship, Deriu discovered that the NSL owned an original copy of Piccardini's text (for more on

the treatise, see article in the Winter 2007 newsletter).

"You can imagine my astonishment when I 'discovered' the NSL's manuscript," said Deriu. "I just couldn't keep myself from gazing openmouthed at the picture of its frontispiece on the [Library's] website!" Deriu knows of only one other copy of the Piccardini manuscript in a private collection. According to Deriu, it was customary of the time period for riding masters to circulate handwritten treatises, as attested by the inscription on the frontispiece, which reads that Piccardini's instructions have been "briefly explained, in order to be given to his students." Deriu is preparing a critical edition and translation of Piccardini's manual.

Like Deriu, art historian **Dr. Pia Cuneo** studies early horsemanship manuals, and is preparing a book on the topic, *Horsemanship and the Performance of Identity in Early Modern Germany*. Cuneo, who teaches Northern and Italian Renaissance Art History at the University of Arizona in Tucson, has published multiple articles and delivered numerous papers on horses and equestrian imagery in the history and art of Northern Europe. During several summers in Germany, Cuneo examined 16th and 17th century German horsemanship manuals at research libraries in Wolfenbüttel and Munich. Many of these texts demonstrate 16th-century writers' awareness of their dependence upon the horse for transportation, war, and pleasure. "For the sixteenth-century reader," Cuneo states, "engaging with these questions would have only reinforced what was a clearly foregone conclusion: that early modern life without the horse was unthinkable if not impossible." Cuneo will look at other early horsemanship texts by Italian and English writers in the Daniels, Lonsdale, Hünnerdorf, and Littauer collections in order to determine how the German authors drew upon these texts while forming their own ideas.

Dorothy Ours of Stockton, N.J., will be the first Daniels fellow to explore steeplechasing as she researches a book about Battleship, the first American-bred and -owned winner of the famed Grand National Steeplechase (which is held annually at Aintree Racecourse in Liverpool,



Horace Laffaye is writing a history of polo in America. *The American Team in 1909, 1911 and 1913* (Left to Right): Mr. D. Milburn on Tenby, Mr. H.P. Whitney on Balada, Mr. J.M. Waterbury on Acushla, Mr. L. Waterbury on Cinderella. From F. Gray Griswold. *The International Polo Cup*. 1928. Daniels Collection.



Glenye Cain Oakford will explore the centuries-old relationship between humans and hounds. From George Turberville. *The Noble Art of Venerie or Hunting*. 1611. Daniels Collection.

England). Ours is the acclaimed author of *Man o'War: A Legend Like Lightning* (reviewed in the Spring 2008 newsletter) and has written extensively for the *Thoroughbred Times* and other racing publications. *Man o'War's* diminutive son, Battleship, has his own compelling story. According to Ours, the horse's owner, Marion duPont Scott, "chose Battleship for her next attempt [at the National] because of his particular character – even though to most people the small stallion did not look like an Aintree horse." Ours' proposed book on Battleship will chronicle his racing career and the lives of his connections, including Mrs. Scott; trainer/rider, Carroll K. Basset and trainer, Reginald Hobbs; and jockey, Bruce Hobbs.

Another accomplished journalist, **Glenye Cain Oakford** of Lexington, Ky., is writing a book called *The Golden Thread* about the longstanding relationship between humans and hounds. A journalist by profession, Oakford serves as the *Daily Racing Form's* bloodstock business correspondent and author of *The Home Run Horse: Inside America's Billion-Dollar Racehorse Industry and the High-Stakes Dreams that Fuel It*. Hounds and hunting have been a particular passion for Oakford, who owns beagles and has hunted with the Iroquois Hunt and the Clear Creek Beagles in Kentucky. Over centuries, humans and canines have achieved a sophisticated communication with each other in the hunt field, an accomplishment that Oakford contends to be "...all the

more astonishing considering that huntsmen must forge this mutually trusting partnership with their hounds using few tools in the field beyond voice and horn." Oakford will consult the Library's classic works on hunting as well as the papers and hunting diaries of noted hound experts Alexander H. Higginson, Alexander Mackay-Smith, Sterling Larrabee, and Joseph B. Thomas.

Charles Calhoun will also make use of the Library's extensive archival collections on foxhunting in researching "Going British: The Anglicizing of American Hunting with Hounds, 1865-1930." Calhoun theorizes that during the years between 1865 and 1930 there was a "...transformation of rough-and-ready hunting with hounds in the eastern United States into a highly stylized, ritualized sport that Beckford and Meynell would indeed have recognized." He plans to write a history of the development of foxhunting in America, placing the sport within a cultural context and examining how foxhunting was among one of many British social institutions that Americans emulated.

Calhoun hunted with the Old North Bridge Hounds in Mass., a hunt descended from the historic Milwood Hunt in Concord. He has written four historical books, including a history of Bowdoin College and *Longfellow: A Rediscovered Life*, about the American poet, Henry Wadsworth Longfellow (for which he received a prestigious National Endowment for the Humanities Research Fellowship). Currently, Calhoun is a Scholar in Residence with the Maine Humanities Council in Portland, Me., and edits *Maine Humanities* magazine.

The fellowship program is not unlike those at other research centers such as the Yale Center for British Art in New Haven, Conn. Fellows receive complimentary housing in Middleburg and a modest stipend to cover living and travel expenses, and in exchange, are encouraged to credit the Library in any published books and articles. Throughout the year, fellows will share their research at special Roundtable lectures—please check the website at www.nsl.org for upcoming events.

The Library is grateful to Mrs.

Jacqueline B. Mars, Ms. Marty Daniels, and Mr. Angus Trumble of the John H. Daniels Fellowship Committee for their participation in choosing this group of exceptional scholars.

The next deadline for applications is February 1, 2010. For more information, contact Elizabeth Tobey, Director of Communications and Research, at 540-687-6542 x 11 or etobey@nsl.org.



2009-2010 Fellows

Charles Calhoun, Independent Scholar (Maine Humanities Council), "Going British: The Anglicizing of American Hunting with Hounds, 1865-1930," 1 month.

Pia Cuneo, Ph.D., Professor of Art History, University of Arizona, "Early Modern Horsemanship Manuals: A Comparative Study," 1 month.

Elisabetta Deriu, Ph.D., Doctoral Graduate in History (University of Paris), "The International Fortune of an Early 17th c. Handwritten Horsemanship Treatise: Valerio Piccardini's 'Scritti di Cavaleria,'" 1 month.

Horace Laffaye, M.D., Independent Writer, "The Evolution of Polo in the United States," 2 weeks.

Glenye Cain Oakford, Journalist/Writer (*Daily Racing Form*), "The Golden Thread," 2 weeks.

Dorothy Ours, Journalist/Writer, "The American Pony: Battleship and the Grand National Press," 14 weeks.

Samuel Snyder, Ph.D., Lecturer in Religion, Kalamazoo College, "Motivating the Flows of Angling Environmentalisms: from Utilitarian Conservation to Ecological Restoration," 4 months.

An Emblem of Liberty: Dr. Arthur K. Wheelock, Jr., Lectures on Dutch Art and Horse Paintings

On February 21, Dr. Arthur K. Wheelock, Jr., lectured on the topic of "Horses, Windmills and Skaters: Images of Pleasure and Purpose in the Dutch Republic." Wheelock, an internationally-known art historian and Curator of Northern Baroque Painting at the National Gallery of Art, Washington, D.C., centered his lecture upon the Library's newly-donated painting, *Horse in a Landscape*, painted around 1690 by Abraham van Calraet (1642-1722). The event was the first of the 2009 Saturday Public Lecture series.

Mrs. Henry H. Weldon, donor of the painting, attended the lecture.

Wheelock began his talk by displaying two equestrian paintings by the English artist, George Stubbs. "What I do find interesting is how Dutch these paintings look," remarked Wheelock, offering examples of equestrian paintings by Philips Wouwermans and Calraet's contemporary and probable teacher, Aelbert Cuyp. Unlike the Stubbs paintings, where both the human and equine protagonists are named, the horses in the Dutch pictures do not appear to be portraits of individual animals. Cuyp's paintings became very fashionable among English collectors. "All of the National Gallery's great Cuyps come from English collections," Wheelock explained. "Stubbs certainly knew Cuyp paintings - they were all over England."

Dutch artists like Cuyp and Calraet conceived of glorious, light-filled landscapes that celebrated the Dutch countryside as a new "Arcadia" (the pastoral region in ancient Greece celebrated in classical and Renaissance literature). After achieving independence from Spain in 1648, the Dutch saw their Republic at the dawn of a Golden Age. Cuyp painted a scene of riders on horseback observing the ruins of Ubbergen Castle, which was destroyed by the Dutch in the late 16th century to keep it out of Spanish hands. "You see paintings from 1650 onwards of people going on horseback [to look at

ruins] to reflect upon the sacrifices that their forefathers had made to allow themselves to have that freedom," explained Wheelock.

Another painting by Cuyp in the National Gallery, *Horsemen and Herdsman with Cattle* (painted c. 1655-



Mrs. Henry H. Weldon and Dr. Arthur K. Wheelock, Jr., with the Calraet painting.

1660) shows Hungarian horsemen riding through a Dutch landscape suffused with light. "That's not just natural light, it is spiritual light. It is Arcadia, a world of peace and harmony that they have come to enjoy," he added.

Returning to the Calraet painting, Wheelock remarked upon the noble quality of the horse standing in a landscape. Artists such as Calraet were familiar with the writings of biographer Karel van Mander, who once wrote that "the most noble, the most highly prized kind of all livestock [is] namely the obliging, spirited horse. Noble, I say, for many fine traits have been observed in horses, that remain as faithful as hounds to their master - their sovereign pride cannot be crushed."

"And you feel that sense of pride in this horse," said Wheelock, referring again to the Calraet painting. "You sense that what the artist has done is to capture something of the feel of the sovereign pride of this horse standing in the landscape alone."

Dutch painters documented riding - a pursuit of the nobility - as well as the children's games and pastimes enjoyed by all levels of society. Another painting by Cuyp in the Toledo Museum of Art depicts a riding academy, in which the riding master on horseback supervises the training of students in the classical movements of the manege. Dutch artists sometimes parodied the pretension of the riding academy, as in Wouwermans' *Riding School*, in which a little boy performs a perfect *levade* on the back of a rearing goat.

"The Dutch loved to teach through children's games - it gave you an idea of the foibles of life through games," said Wheelock. Penny prints, which were sold like newspapers, abound with images of children's games, such as hoops, jump rope, stilts, hobby horses, blowing bubbles, and pinwheels. Many images in Dutch art of children's games and leisure activities are connected with emblems - popular sayings offering life wisdom and lessons.

Wheelock mentioned that the motif of a single, unbridled horse in a landscape is very rare in Dutch art. Another example comes from the collection of the Getty Museum in Los Angeles - a painting by Paulus Potter of a spotted horse in a landscape. "In the inventories of Potter's father there is a reference to this painting of a 'Liberty, or a horse by the old Potter,'" added Wheelock. "There is also an emblem in Dutch culture that an unbridled horse means Liberty."

"If we think of this painting and this idea in the context of what we were talking about with Cuyp...this painting takes on a completely different role and significance than just a horse in a landscape. It means something else. It stands for our struggles and efforts to become a new people and land with our own sense of laws and government...It is not a portrait of a horse," Wheelock concluded. "It stands for the Dutchness of a Dutch world."

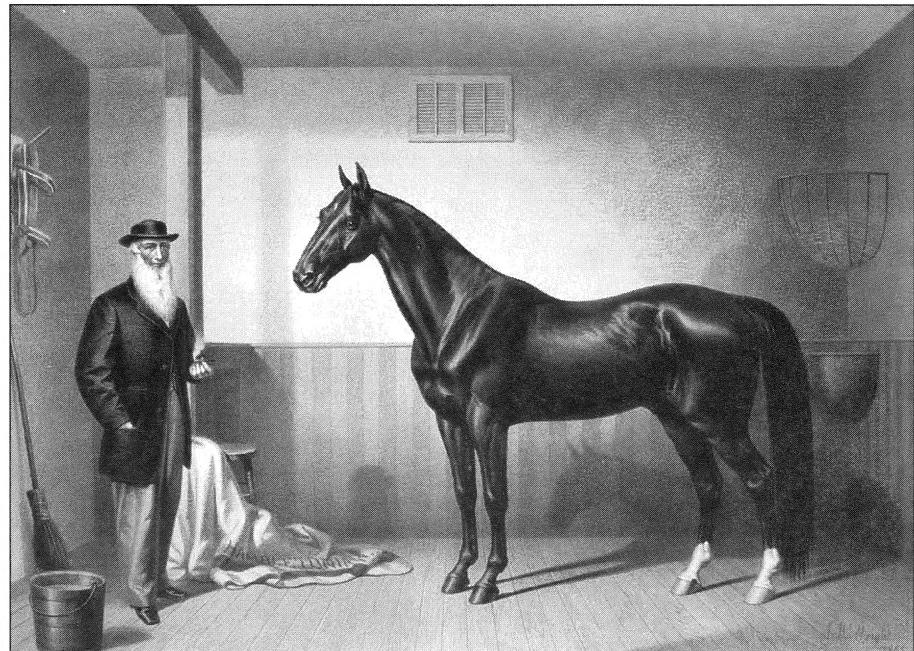
Hoofbeats and American History: Currier & Ives Exhibition Opens

On March 12, the National Sporting Library opened the exhibition, *The Story of Harness Racing by Currier & Ives*. On loan from the Harness Racing Museum and Hall of Fame in Goshen, N.Y., the exhibition features thirty lithographs which document the birth and development of harness racing - the most popular spectator sport of its day - in 19th-century America.

Corey Piper, Curatorial Assistant for the Mellon Collections at the Virginia Museum of Fine Arts, Richmond, Va., delivered an informative illustrated lecture, "Harness Racing on Stone."

American printmakers Nathaniel Currier (1813-1888) and James Merritt Ives (1824-1895) produced more than 700 prints of harness racing subjects. As Piper explained, the rise in popularity of the sport of harness racing paralleled its depiction in art. Currier & Ives' prints expressed the "American-ness" of harness racing, and some prints depicted its champion horses and caricatured the sport. Others sentimentalized country life in an increasingly urban America.

Harness racing in America originated in New England. "The Puritans found certain aspects of Thoroughbred racing objectionable, and banned the sport in many parts of New England in the 18th-century. But races among trotters, however, escaped the Puritans' scorn, for they



After James Henry Wright (American, 1813-1883)
Rysdyk's Hambletonian
1876
Lithograph
25 x 33 inches
The Harness Racing Museum and Hall of Fame,
Goshen, N.Y.

could be easily run on the road, thus avoiding the corrupting world of the track. In addition, races against the clock were believed to be of a more moral nature, for their goal was the improvement of times, rather than head-to-head competition," said Piper. Horses and drivers raced to

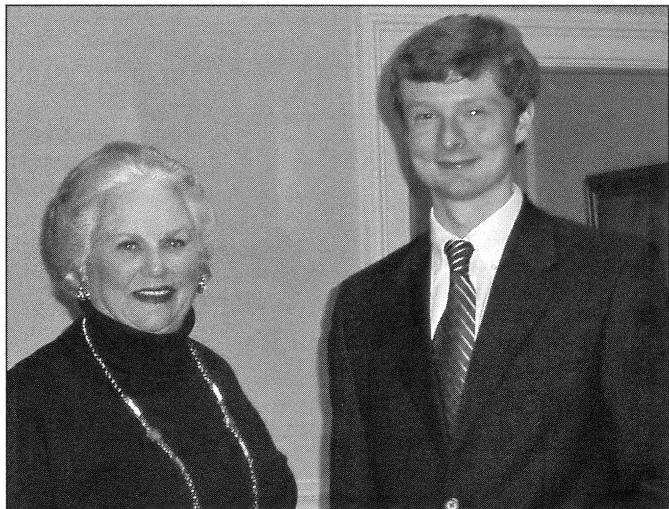
meet or surpass a "standard" time for a one-mile heat; hence the word "Standardbred" became the name of the trotting and pacing breed. Harness races became important spectacles at county fairs, and by the 1870's, the sport was well-established. By the turn-of-the-century, harness horses had broken the 2:00 minute mile mark.

Unlike Thoroughbred racing, often called "the Sport of Kings," harness racing had a populist and democratic aspect that made it deter-

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Margriet Langenberg and her partner, Joseph Manson, with Lena Lundh



Jacqueline B. Mars, Vice Chairman of Board of Directors, with lecturer, Corey Piper of the Virginia Museum of Fine Arts



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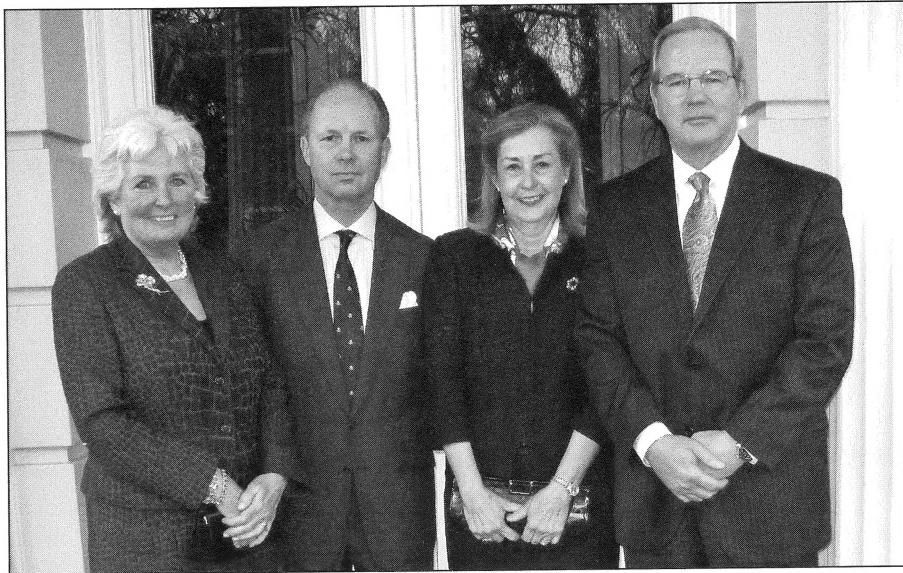
Peter Winants (*honorary*)

H.R.H. the Prince of Wales Receives National Sporting Library Chairman and Curator at Clarence House in London

On January 28, T.R.H. the Prince of Wales and the Duchess of Cornwall received Mr. and Mrs. Manuel H. Johnson of Upperville, Va., and Mr. and Mrs. F. Turner Reuter, Jr., of Aldie, Va., at Clarence House in London, England. Manuel H. Johnson serves as Chairman of the Board and F. Turner Reuter, Jr., as Curator of Fine Arts of the National Sporting Library.

Reuter and Johnson presented the Prince of Wales with a limited edition, numbered copy of Reuter's book, *Animal and Sporting Artists in America*. A second copy of the book was inscribed to the Prince's mother, Her Majesty Queen Elizabeth II, which was offered as a contribution to the collections of the Royal Library at Windsor Castle.

In 2008, the Library published *Animal and Sporting Artists in America*, the first scholarly reference work devoted to American animal and sporting artists ever published, containing the biographies of over 2,000 individuals.



Dana and F. Turner Reuter, Jr., with Mary and Manuel H. Johnson in front of Clarence House, London.

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The British Monarchy's passion for equestrian and field sports has driven aristocratic tastes for sporting life and art for over five centuries, making the Royal Family among the foremost patrons in the history of the genre. This love of sport had a profound influence on American life and art.

The Royal Collections include works by the English naturalist Mark Catesby (ca.1682-1749), whose drawings for *The Natural History of Carolina, Florida and the Bahamas* (published in 1749) represent the first major illustrated record of North American wildlife. These paintings are among the first works of art to show how the development of American art and sporting life has been deeply linked to English culture from the earliest days of our Nation's history. Other American artists in Reuter's book who studied or worked in Britain include John Singleton Copley and Edward Troye.

The Prince and the Duchess of Cornwall received the Johnsons and Reutlers in the downstairs study of Clarence House. Clarence House, which stands beside St James's Palace, was built in 1825 for Prince William Henry, Duke of Clarence, and serves as the official residence of the Prince of Wales.

During the audience, Johnson and Reuter discussed the historic relationship between English and American sporting art, their shared love for country life, and the preservation of classical architecture. The Prince also mentioned his organic farming initiatives through his food company, Duchy Originals, and his working organic garden and farm at his country residence, the Highgrove Estate near Tetbury in Gloucestershire.



Special Events and Other Benefits of Giving at Ivy Circle and Chairman's Council Levels

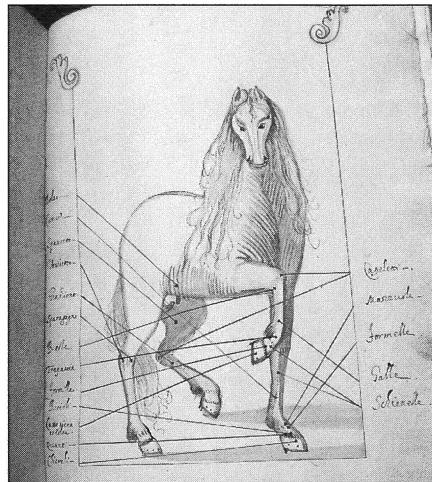
By joining or renewing your contribution to the Ivy Circle and Chairman's Council, not only do you have the satisfaction of supporting the Library's mission of preserving and sharing the literature and art of field sports, but you may also look forward to some very special events.

In 2009, the Library will continue its Treasures of the Rare Book Room series for members of the Chairman's Council and Ivy Circle. In May, bookbinders Jill Deiss and Dee Evetts of Winchester, Va., will be giving an illustrated talk "History on Hand: 16th- through 19th-Century Bindings, Paper, and Illustrations from the F. Ambrose Clark Rare Book Room." Deiss will be highlighting some of the oldest and most fascinating books in the Library's collection providing a private "insider's tour" of selected items from the rare book room.

William Secord, Director of the William Secord Gallery in New York City, will address the Chairman's Council and Ivy Circle in October on the history of the dog in art. Secord is the author of numerous books and exhibition catalogues on dog painting, and will sign copies of his new book, *Dog Painting: A History of the Dog in Art*, published in February. This promises to be a very popular event.

In November, Ivy Circle members will be invited to a special dinner with the Board of Directors hosted by Jacqueline B. Mars. The keynote speaker at the dinner will be M.L. Biscotti, author of *Paul Brown: Master of Equine Art* and national authority on sporting books. The talk will include comments on the Library's newly-acquired *Inaugural Llangollen Race Meeting 1931*, sketches that Paul Brown made for Mr. and Mrs. John Hay Whitney. The sketchbook was given by Helen Kleberg Groves in April 2008.

Current members of the Chairman's Council and Ivy Circle are invited to a private hunt with the Bath County Hounds (with lodging and meals) for three days near beau-



Bookbinder Jill Deiss will discuss the Library's rare books, such as this 17th-century manuscript, "Scritti di Cavaleria," by Valerio Piccardini.

tiful Warm Springs, Va., thanks to the generosity of Mrs. George L. Ohrstrom, Jr. Please contact John Coles at jcoles@thomasandtalbot.com for more information on this year's dates.

Chairman's Council and Ivy Circle members receive invitations to enjoy private receptions at evening events at the Library and the Museum of Sporting Art at Vine Hill. All donors at the Guardian level and above receive invitations to our exhibit openings.

For more information on giving levels, please visit our website at www.nsl.org/membership.html or contact Nancy H. Parsons, President and CEO, at 540-687-6542 x 30 or nparsons@nsl.org.



Upcoming Events

Unless otherwise noted, all events are open to the public. Please RSVP to Judy Sheehan at 540-687-6542 x 10 and leave a contact number. Many recent events have had waitlists. If you RSVP and then are unable to attend a scheduled event, please call so we can give your place to someone else.

Thursday, May 14, Treasures of the Rare Book Room series, Jill Deiss and Dee Evetts, Bookbinders, "History on Hand: 16th- through 19th-Century Bindings, Paper, and Illustrations from the F. Ambrose Clark Rare Book Room." 6 p.m. reception, 7 p.m. lecture. **Ivy Circle and Chairman's Council only.**

Thursday, June 4, Judy Richter, Horse trainer and author, "Paintings, Prints, Portraits, and Photos: 'Wallpaper' of My Life." 6 p.m. Ivy Circle/Chairman's Council reception, 7 p.m. lecture open to public.

Friday, July 3, *The Story of Harness Racing by Currier & Ives* closes.

Thursday, October 8, William Secord, William Secord Gallery, *Dog Painting: A History of the Dog in Art*. 6 p.m. reception, 7 p.m. lecture & booksigning. **Ivy Circle and Chairman's Council only.**

Thursday, November 5, M.L. Biscotti, author, "Paul Brown, Master of Equine Art." Hosted by Jacqueline B. Mars. Time to be determined. **Board of Directors and Ivy Circle only.**

Saturday, November 21, Full-Day Public Symposium: *A River Never Sleeps: Conservation, History, and the Fly Fishing River*. Pre-registration required. Please contact Elizabeth Tobey at etobey@nsl.org or 540-687-6542 x 11 for more information.

Recent Book Donations

Dogs in art – Mrs. Frances M. Dulaney, Somerset, Va., donated a new copy of *The Dog: 5000 Years of the Dog in Art* by Tasmin Pickeral (2008), published in London by Merrell Publishers. It's a beautiful and valuable reference for the collection of sporting art literature.

Foxhunting verse – James W. Symington, Washington, D.C., donated a signed limited edition of *Reymard the Fox; or the Ghost of Heath Run* by John Masefield, illustrated by G. D. Amour, 1921.

History of Dog Painting – William Secord, New York, N.Y., donated a copy of his newly published book, *Dog Painting: A History of the Dog in Art*, 2nd edition. Secord will be giving a lecture and signing copies of this book at the NSL on October 8.



H. Bunbury after W. Dickinson, "How to be run away with," 1786. From Geoffrey Gambado. *An Academy for Grown Horseman* (1788). Donated by Katrina Becker.

Sporting collection – Katrina Becker, Aiken, S. C., donated 47 books on horsemanship, racing and foxhunting. A very special collection, her books date from 1788 to 1998.

Dogs – Susan McHugh, Auburn, Me., donated a signed copy of the book she authored, *Dog* (2004), which explores canines through history, mythology, and their relationship with humans.

Hunt history – Collin McNeil, Chester Springs, Pa., donated a signed copy of his new book, *Bright Hunting Morn: The 125th Anniversary of Radnor Hunt*.

Sporting art – F. Turner Reuter, Jr., Middleburg, Va., donated two books and one video on American sporting artist, Frank W. Benson, and three books on other American artists.

Dressage – Paul Belasik, Dillsburg, Pa., donated a signed copy of his new book, *A Search for Collection: Science and Art in Riding* (2009), and signed copies of his previous books *The Essential Paul Belasik* and *Dressage for the 21st Century*.

Boxed set – Libby Stokes, Castle Rock, Colo., donated a two-volume boxed set "Rhubarb": *The Diary of a Gentleman's Hunter* by J. Stanley Reeve, second edition (1988), and *Covert-Side Courtship* by Katharine Roosevelt Reeve, second edition (1988). Both books and the slipcase are bound in red cloth with gilt lettering and devices.

Horse Fairs – Noel Mullins, County Dublin, Ireland, donated a signed copy of the new book he authored, *The Origins of Irish Horse Sales & Horse Fairs: 3,000 Years of Selling Irish Horses* (2008).

Sporting books – Betsy Smith and Gordon Smith Jr., donated approximately 75 books from the estate of their father, Gordon G. Smith, of mostly 20th century foxhunting books, in excellent condition.

Equestrian books – Sally Ike, Old Wick, N.J., donated a collection of 36 foxhunting and horsemanship classics.

Autobiography – Ben McC. Moïse, Charleston, S.C., donated a signed copy of his autobiography *Ramblings of a Lowcountry Game Warden: A Memoir*, (2008).

Upperville film – Northern Arizona University, Cline Library, Flagstaff, Ariz., donated a 16mm film, "The Upperville Show" (c. 1970).

Books & photos – Deborah Pritchard, Middleburg, Va., donated *Wallace's Monthly*, Vols. 1-3 (Oct. 1875 - Dec. 1877); *Tomorrow's Champions* (1946) and *A Touch of Greatness* (1945) by C. W. Anderson; *Hoofbeats: Drawings and Comments* (1938) by Warren T. Halpin; and 25 8x10 black and white photos and one color transparency of Paul Brown illustrations.

Sporting books – Virginia Fout, Los Angeles, Calif., donated seven first-edition children's books written and illustrated by C. W. Anderson, *Fly Fishing in Salt Water* (1986) by Lefty Kreh, *Fly-Fishing Tales: Literary Bait by Fishing Authors* (1994), and *New Zealand Pony Club Manual No. 2: C+, B, A and H Certificates* (1985) by Elaine Knox-Thompson and Suzanne Dickens.

Equestrian – Mrs. Lee Lynn, Winchester, Va., donated approximately 200 equestrian and sporting books from the estate of her son, H. Bailey Lynn.

Racing photos – Bill Eaton, Berryville, Va., donated a collection of black and white photos from 1960s documenting local race horses and personalities.

Sporting periodicals – Jackie Burke, Orlean, Va., donated 29 issues of *The Field*, published in Great Britain, from the 1930's, 1960's, and 1970's; and *Rules of Racing 1938* by the Kentucky State Racing Commission.

Cavalry periodical – D. L. Fleischmann, The Plains, Va., donated *The Crossed Sabers*, Dec. 2008/Jan. 2009.



Currier & Ives

continued from page 5

minedly "American."

Hambletonian (foaled in 1849), the foundation sire of the Standardbred breed, was purchased by Jacob Rysdyk, a stablehand, from his employer for \$125. Although Hambletonian trotted a modest 2:48 for the mile, he was a prolific sire, and all current Standardbred racehorses trace their lineage to him.

Currier & Ives' print of Hambletonian (after the painting by James H. Wright) was made after the stallion's death in 1876. Wright's portrait departs from the British tradition of depicting champion Thoroughbreds amidst a bucolic landscape. "Hambletonian, on the other hand, is shown in a simple stable with his grey-bearded owner,

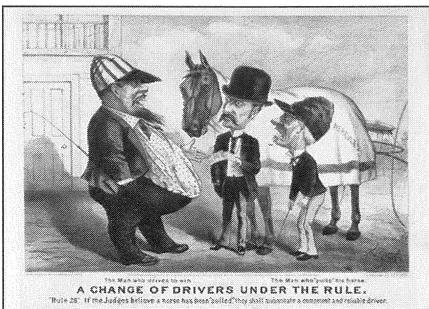
Unknown artist
Straw Yard
 Unknown publishing date
 Lithograph
 11.2 x 15.7 inches
 The Harness Racing Museum and Hall of Fame, Goshen, N.Y.

highlighting his humble origins," remarked Piper. "The story of Rysdyk and his famous horse fits neatly into the American myth of the self-made man rising from humble beginnings to achieve prosperity."

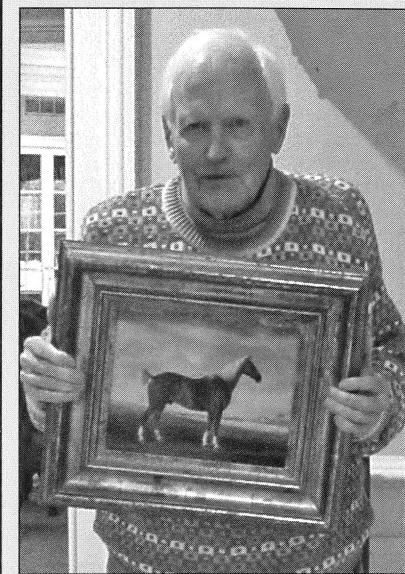
The print medium of lithography (from the Greek *lithos* for "stone") was invented in Germany in 1798 and made its way to the United States by 1822. Currier and Ives established their lithography studio in New York City in 1834 and produced over 7,000 prints in a wide range of subject matter. A lithography shop such as Currier & Ives' could produce many prints from the very durable lithographic stones and an assembly-line of colorists hand-colored the resultant prints.

With the advent of the Industrial Revolution and the growth of American cities, urban dwellers could enjoy the landscapes, county fairs, and rural life through Currier and Ives' images. Humorous prints (in the tradition of British artists Henry Alken and Isaac Cruikshank) lampooned the sport and the "greed and corrupting influences of the racetrack."

The exhibition will be on view in the Forrest E. Mars, Sr. Exhibit Hall through July 3.



After Thomas Worth (American, 1834-1917)
Change of Drivers
 1876
 10.15 x 15.1 inches
 The Harness Racing Museum and Hall of Fame, Goshen, N.Y.



Henry "Duffy" Rathbun with his DeLattre painting of a carriage horse.

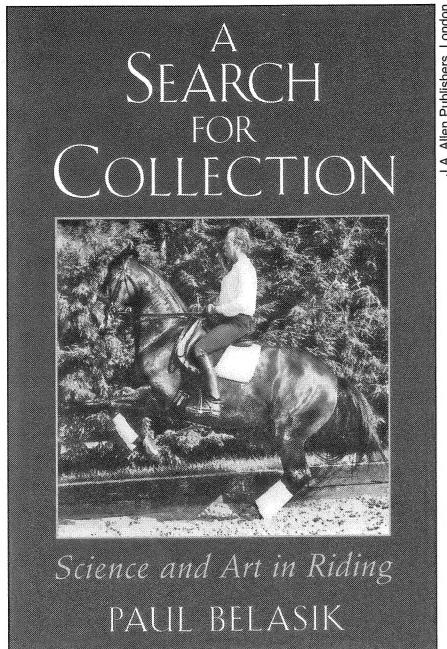
Henry T. "Duffy" Rathbun

Henry Tompkins "Duffy" Rathbun, 87, of Middleburg, Va., died March 19. Mr. Rathbun was a member of the Chairman's Council since 2000, and had loaned a favorite oil painting of a chestnut carriage horse by Henri DeLattre to the NSL in 2007. Mr. Rathbun and his wife, who pre-deceased him, bred and raced Thoroughbreds from their farm in Middleburg. Together they also collected sporting art.

Mr. Rathbun helped establish and lead the banking law firm of Wilmer, Cutler and Pickering, of Washington, Boston, and London, and had worked on the reorganization of Penn Central Transportation Co., into Conrail.

Mr. Rathbun is survived by his children, Gordon F. Rathbun of Middleburg, Jennie H. Rathbun of Arlington, Mass., and Sheila B. Rathbun Benfey of Amherst, Mass., and two grandsons. The memorial service will be at Trinity Episcopal Church, Upperville, Va., on Saturday, May 9, at 11:00.

Book Reviews



Paul Belasik, *A Search for Collection: Science and Art in Riding*. London: J.A. Allen, 2009. 128 pages. www.paulbelasik.com.

In this fascinating book, accomplished dressage rider and trainer, Paul Belasik, explores the concept of collection. Belasik trains horses in all levels of dressage at his Pennsylvania Riding Academy at Lost Hollow Farm in Dillsburg, Pa., and is also among the few practitioners in the United States of high school (*haute école*) dressage. The

high school movements originated with Federico Grisone in 16th-century Italy and most are not part of modern competition dressage.

Belasik argues that modern competition dressage has strayed too far from the true collection of the old masters, which involves the shifting of the horse's weight onto the hindquarters. Belasik correlates his own studies on the biomechanics of collection with the teachings of such early riding masters such as François de la Guérinière and William Cavendish, the Duke of Newcastle. "The longer I train horses, the more I believe there are not infinite methodologies that will produce a sound, collected dressage horse," Belasik contends.

Belasik collaborated with scientist, Dr. Hilary Clayton, on measuring the force exerted by the horse in executing a *levade*, in which the horse rises upon his hindquarters, holding his position for several seconds. Belasik brought his horse, St. Graal, to the McPhail Center, a biomechanics laboratory at Michigan State University. The study confirmed Belasik's contention that true collection involves a shift of force onto the hindquarters. "The force on St. Graal's forelegs did not increase as he went from *piaffe* to *levade*," writes Belasik, "Instead, the muscles of the hindquarters, abdomen and back pulled his front end up and back over his hind legs."

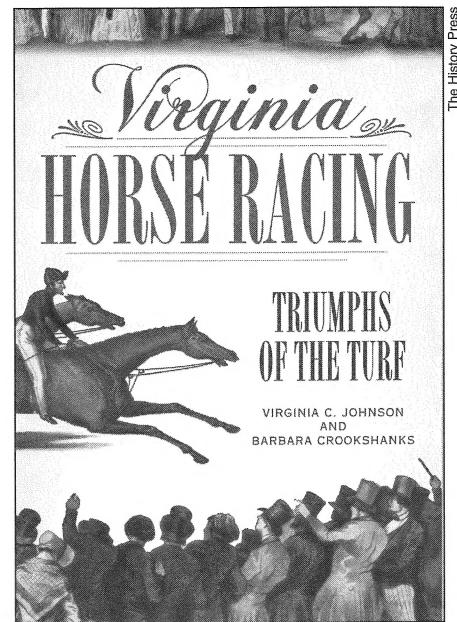
A Search for Collection is extremely readable, and Belasik, a masterful teacher, explains his theories through stories and analogies. Belasik includes chapters on the teachings of the old masters, the social interactions of wild horses, and exercises for developing collection.

Belasik has also produced a DVD, *The Lost Quixotes: The Art of Collecting the Dressage Horse*, which includes footage of the McPhail Center study and interviews with scientists Dr. Hilary Clayton and Dr. Jay Kirkpatrick.

—Elizabeth M. Tobey

Virginia C. Johnson and Barbara Crookshanks. *Virginia Horse Racing: Triumphs of the Turf*. Charleston, S.C. and London: The History Press: 2008.

This brief, highly readable, paperback volume covers highlights of Virginia turf history in just over 150 pages. An unusual feature is the focus on five of the Great North-South Match Races not usually covered in similar volumes. The book is attractively produced with both the expected and unexpected illustrations in ten brief chapters. It begins with the arrival of six mares and a stallion at Jamestown in 1611,



which unfortunately were eaten by the settlers during the starving time.

The story proceeds telling of the foundation sires and a discussion of the bloodlines and the leaders who imported, raced, and bred Thoroughbreds. The usual figures are here - John Randolph of Roanoke, William Ransom Johnson of Chesterfield County, the Taylor family of Mount Airy, John Hoomes, John Baylor, and Francis Thornton, all of Caroline County, the Lees of Westmoreland County, Ralph Wormeley of Middlesex County, Mann Page of Gloucester County, William Fitzhugh of Stafford County, Alexander Spotswood of Spotsylvania County and legendary trainer, Green Berry Williams. Portraits as well as discussions are provided for some of these men as well as their places of abode, their horses, and their personal relationship to the turf. Currier & Ives prints and illustrations of horses from the *American Turf Register and Sporting Magazine* are reproduced in the book.

Having begun at Jamestown, the story continues through the cavalry during the Civil War, the establishment of the Jockey Clubs, and the standardization of the racing records. Finally it concludes with steeplechase races, Colonial Downs, and Secretariat.

This little volume could be given to someone largely unaware of the subject in order to stimulate interest. The story is really brought to life, not falling to earth with stultifying racing statistics. The authors make good use of sources and tell the story simply enough that they might consider a children's book as well. The illustrations are an important feature and the twenty dollar price is very reasonable.

—Pegram Johnson, III

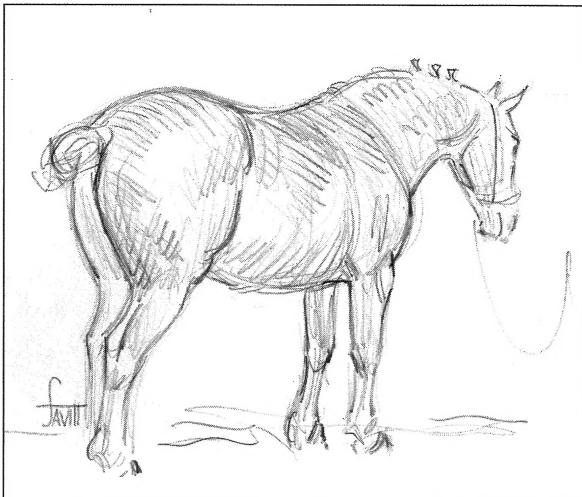
Recent Art Donations

Recently two new artworks, both by Sam Savitt, though from different donors, have been donated to the Library. In February Chairman's Council member, Mrs. Judy Richter, donated a pencil drawing by Sam Savitt of a draft horse. The drawing demonstrates Savitt's talent with this quick sketch.

Mr. John C. Graham donated an oil painting by Savitt of his brother-in-law, Dr. Jere Lord, as Master of Hounds in a landscape. Dr. Lord was Master of Hounds with the Golden's Bridge Hunt in North Salem, N. Y., from the late 1970's until the mid-1980's. Sam Savitt was also a member with Golden's Bridge Hunt and the two were good friends. The donation of this painting has been facilitated by Mrs. Lise Harrell, a friend of the family, and also Richter who had suggested they consider donating the painting to the Library.

These two artworks join a group of forty-four original drawings by Savitt illustrated for the book, *Great Horses of the United States Equestrian Team* by Bill Steinkraus, in the Library's archive collection.

—Brenna Elliott



Left: Sam Savitt (American, 1917-2000)
Draft Horse
pencil on paper
8 x 9 3/4 inches
Signed Savitt
Gift of Mrs. Judy Richter



Below: Sam Savitt (American, 1917-2000)
Portrait of Dr. Jere Lord as Master of Hounds, 1980
oil on canvas
39 x 32 inches
Signed Savitt 80
Gift of Mr. John C. Graham



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